

Wm 1812

C Y M O N
 A
Dramatic Romance
 Performed at the
Theatre Royal in Drury Lane
 Composed by
MICHAEL ARNE

s. d.
Pr. 10..6

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Con Spirito

OVERTURE

This page contains the second system of a handwritten musical score for an Overture. The music is written for two staves per system, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo/mood is indicated as "Con Spirito". The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as "hr" (for *forzando*) are present throughout. The notation is clear and well-organized, typical of a professional manuscript.

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

The second system continues the musical piece. The upper staff shows further melodic elaboration with various ornaments and rhythmic patterns. The lower staff maintains the harmonic support with sustained chords and moving bass lines. The notation is dense and characteristic of 18th-century manuscript notation.

The third system features a change in the lower staff, which now uses a treble clef. This system continues the intricate melodic work in the upper staff while the lower staff provides a more active accompaniment with frequent chord changes and rhythmic patterns.

The fourth system returns to a bass clef for the lower staff. The upper staff continues with its complex melodic patterns, while the lower staff provides a steady accompaniment with chords and moving lines. The overall texture remains dense and detailed.

The fifth and final system on the page. The upper staff concludes with a melodic phrase. The lower staff features several long, sustained notes (half notes or longer) with ties, providing a final harmonic foundation for the piece. The page ends with a double bar line.

This is a handwritten musical score for a multi-staff piece, likely a piano or lute. The score is written in G major and 4/4 time. It consists of eight systems of staves. The first system has two staves, the second has two, the third has one, the fourth has one, the fifth has two, the sixth has two, the seventh has one, and the eighth has two. The notation includes various rhythmic values, accidentals, and articulation marks such as 'r' for accents and '3' for triplets. The paper shows signs of age and wear.

Handwritten musical score, first system. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (one sharp). The music features a complex melodic line in the treble with many slurs and accents, and a more rhythmic accompaniment in the bass. The system ends with a double bar line.

Handwritten musical score, second system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature remains D major. The treble staff continues with intricate melodic patterns, including some grace notes. The bass staff provides harmonic support with chords and moving lines. The system concludes with a double bar line.

Handwritten musical score, third system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is D major. The treble staff shows a continuation of the melodic development with various rhythmic values. The bass staff features a steady accompaniment. The system ends with a double bar line.

Handwritten musical score, fourth system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is D major. The treble staff contains a series of slurred notes, possibly indicating a single melodic phrase. The bass staff continues with its accompaniment. The system ends with a double bar line.

Handwritten musical score, fifth system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is D major. The treble staff features a melodic line with some rests and slurs. The bass staff provides a consistent accompaniment. The system ends with a double bar line.

Andantino

This is a handwritten musical score for piano, consisting of six systems of two staves each. The tempo is marked "Andantino". The music is in 3/4 time and features complex textures with many beamed notes and trills. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various musical symbols such as slurs, trills, and dynamic markings. The paper shows signs of age, including some staining and discoloration.

For Pia

For
Allegro
Pia
For

Pia

h

h

Volti

This image shows a page of handwritten musical notation, likely for a piano piece. The score is organized into several systems, each consisting of two staves. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings: *h* (likely *ritardando*), *F.* (forte), and *P.* (piano). The handwriting is in dark ink on aged, slightly yellowed paper. The piece concludes with a double bar line and a final chord in the bottom right system.

This is a handwritten musical score for a piece in D major, consisting of eight systems of music. The notation is arranged in four pairs of staves, with the right hand (treble clef) on top and the left hand (bass clef) on the bottom of each pair. The key signature has two sharps (F# and C#). The piece is marked with various dynamics and articulations:

- System 1:** The first staff is marked "For" (forte) and contains several trills (marked with "tr") and slurs. The second staff is marked "Pia" (piano) and features a melodic line with slurs.
- System 2:** The first staff continues with complex melodic patterns and slurs. The second staff provides harmonic support with chords and slurs.
- System 3:** The first staff features a series of slurred eighth-note patterns. The second staff continues with harmonic accompaniment.
- System 4:** The first staff has a "For" (forte) marking and includes trills. The second staff continues with harmonic accompaniment.
- System 5:** The first staff features a "Fortifs." (fortissimo) marking and includes trills. The second staff continues with harmonic accompaniment.

The score concludes with a double bar line at the end of the eighth system.

Sung by M.^{rs} Baddely

Andante

What is Knowledge and

Beauty and Power or what is my Magical Art or what is my Magical Art can I for a Day or an

Hour have Beauty to make the Youth kind have Power o-ver his Mind can I for a Day

or an Hour have Beauty to make the Youth kind have Power o-ver his Mind or Knowledge to

warm his cold Heart have Power o-ver his Mind or Knowledge to warm his cold Heart. Sy

Oh no! Oh no! a weak Boy all my Pas- sion dit-

Fingerings: + 3, 9 8, 4 2, 6, 5, 6, #, #, Sy, 6, #, Sy, 4, 2

- arms and I figh all the Day with my Pow'r and my Charms Oh no! Oh no! a weak

Fingerings: 5, 3, 4, 2, 6, 4, 2, 6, 4, 2, 6, 5, 4, 2, 6, 5

Boy all my Pas- sion difarms dif-ar- - - ms dif-ar- - - ms Oh no! a weak

Fingerings: 2, 6, 6, 7, b

Boy all my Pas- sion dif-arms and I figh all the Day I figh- - - all the

Fingerings: b, b, b7, b6, 5, 3, 4, 3, 6, 5, 6, 6

Day with my Pow'r and my Charms. Sy

Fingerings: 1, 6, 4, 5, 3, 7, 6, 7

Sung by M^{rs}. Boddley

Andantino

Hi - - ther

all my Spi - - rits bend with your Ma - - gic Powrs at - - tend Sy

Clear the Mifts that Cloud his Mind Dulnefs makes the Heart un - - kind

Dul - - nefs makes the Heart un - - kind, Sy Mu - - fic

melt the fro - - zen Boy Raife his Soul to Love and Joy Mu - - fic melt the

The image shows a musical score for a piece titled "The Frozen Boy". It consists of two systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The score includes lyrics and fingerings for both hands.

System 1:

- Vocal Line:** "fro - - zen Boy - - - - - Raife his Soul to Love and
- Piano Accompaniment:** Treble clef with notes and fingerings (6, 6, 7, 6, 5, 7, 6, 5, 6, 7, 8, 6, 7, 8, 6, 7). Bass clef with notes and fingerings (7, 6, 6, 5, 7, 6, 5, 4, 3).

System 2:

- Vocal Line:** "Joy - - - - - Dul - - - nefs makes the Heart un - - - - kind Mu - - - fic melt the fro - - - zen Boy
- Piano Accompaniment:** Treble clef with notes and fingerings (7, 6, 5, 6, 6, 5, 6, 6, 5, 8, 7, 6). Bass clef with notes and fingerings (5, 4, 3, 6, 6, 5, 6, 6, 5, 8, 7, 6).

System 3:

- Vocal Line:** "Raife his Soul to Love and Joy Dulnefs makes the Heart un - kind Dul - - - nefs
- Piano Accompaniment:** Treble clef with notes and fingerings (5, 3, 7, 6, 5, 6, 7, 6, 5, 6, 7, 6). Bass clef with notes and fingerings (5, 3, 7, 6, 5, 6, 7, 6).

System 4:

- Vocal Line:** "makes the Heart un - kind." (ends with a double bar line)
- Piano Accompaniment:** Treble clef with notes and fingerings (6, 6, 6, 5, 7). Bass clef with notes and fingerings (6, 6, 7, 6, 5, 6, 7).

Sung by Miss Rogers

Andante

Oh Why will you

call me a--gain, Oh Why will you call me a--gain The Powrs of a God can not

quicken this Clod A--lafs it is Labor in Vaint A--lafs it is Labo'r in

Vain. The Powrs of a God can not quicken this

Clod A-las it is Labor in Vain A-las it is La-bor in Vain A--v

lafs A-las A-las it is La-bor in Vain. Sym

Oh! Ve-nus my Mo-ther, some

new Ob-ject, give her, this blunts all my, Ar-rows, and Emp-tys, my Quiver Oh! Ve-nus my Mo-ther, some

new Object, give her, this blunts all my, Arrows, and Emptys, my Quiver. Oh!

Sung by M^r Fernon

Andante

You gave me last week a young

lin net, shut up in a fine golden Cage, yet how sad, the poor thing was with in it Oh!

how did it Flutter and rage. Oh! how did it Flutter, how did it Flutter, how did it Flutter and

Largo

Rage. then he mop'd and he find that his Wings were Confind then he

Trotter

mop'd & he find, that his Wings were Con - find, till I Open'd the Door of his

6 5 6 7 6 4 5 4 *3 6

Den. then fo' merry was he, and be - cause he was free, he

6 4 *5 6 3 6

came to his Cage back a - gain. then fo' Mer-ry fo' Merry was he. and be - = cause be - = cause he was

6 6 6 6 6 6

free. he Came to his Cage back a - = gain. to his Cage back a - = gain.

6 6 4 5 6 6 4 6 4 5

6 5 6 6 7

Sung by M^r Vernon

Allegro

6 7

Detailed description: This block contains the piano introduction for the first system. It features a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked 'Allegro'. The music consists of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over a group of notes). The bass line includes the numbers '6' and '7' below it.

Oh Li-ber-ty Li-ber-ty Li-ber-ty dear hap-py Li-ber-ty Oh

6 7

Detailed description: This block shows the first line of the vocal melody and its piano accompaniment. The lyrics are 'Oh Li-ber-ty Li-ber-ty Li-ber-ty dear hap-py Li-ber-ty Oh'. The music includes triplet markings and the numbers '6' and '7' below the bass line.

Li-ber-ty Li-ber-ty Li-ber-ty dear hap-py Li-ber-ty nothings like thee nothings like thee, fo

6

Detailed description: This block shows the second line of the vocal melody and its piano accompaniment. The lyrics are 'Li-ber-ty Li-ber-ty Li-ber-ty dear hap-py Li-ber-ty nothings like thee nothings like thee, fo'. The music includes triplet markings and the number '6' below the bass line.

mer-ry fo merry fo mer-ry are we my Linnet and I from Prifon we're free my Linnet my Linnet

6 4 5 3 b7 6 4 5 3 6 4 b7

Detailed description: This block shows the third line of the vocal melody and its piano accompaniment. The lyrics are 'mer-ry fo merry fo mer-ry are we my Linnet and I from Prifon we're free my Linnet my Linnet'. The music includes triplet markings and a series of numbers below the bass line: '6 4 5 3 b7 6 4 5 3 6 4 b7'.

Sy

Linnet and I a-way we will fly Sy a-way we will fly to Li-ber-ty

Li-ber-ty dear hap-py Li-ber-ty Li-ber-ty Li-ber-ty Li-ber-ty my Linnet and I a-way we will fly to

6 5 6 7 6 5 6 5

4 3 4 3 4 3

Li-ber-ty Li-ber-ty Li-ber-ty dear hap-py Li-ber-ty nothing's like thee dear Li-ber-ty

6 5 6

4 3 4

Sy

Li-ber-ty Li-ber-ty Li-ber-ty Li-ber-ty nothing's like thee

6 5 6 5

4 3 4 3

nothing's like thee. Sy

Sung by - Mr. King

Allegretto

Care flies from the


Lad that is merry whose Heart is as found and Cheeks are as round whose Heart is as found and Cheeks are as round as round & as red as a


Cherry Care flies from the Lad that is merry Care flies from the Lad that is mer-ry


Care flies from the Lad that is merry whose Heart is as found and Cheeks are as round as round and as red as

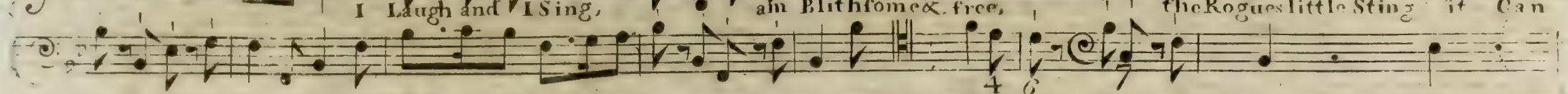
red as a Cherry whose Heart is as found and Cheeks are as round as round & as red as a Cherry.

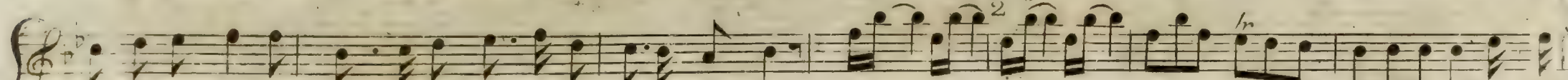
Sung by P. M. King

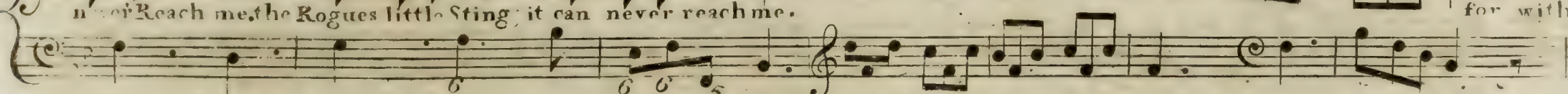
Megro 

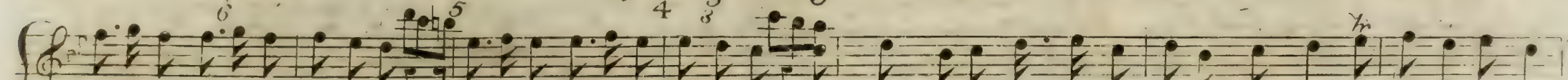
Moderato 

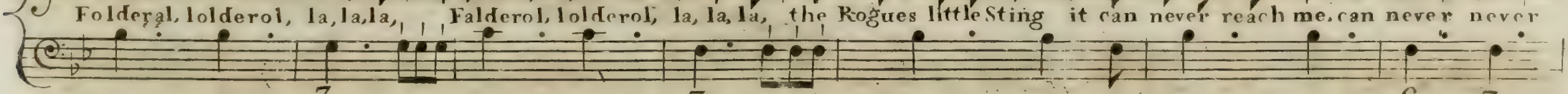
 I Laugh and I Sing, am Blithsome & free, the Rogues little Sting it Can




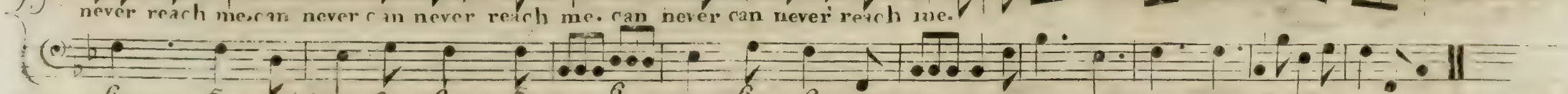
 never Reach me, the Rogues little Sting, it can never reach me. for with



 Falderal, lolderol, la, la, la, Falderal, lolderol, la, la, la, the Rogues little Sting it can never reach me, can never never



 never reach me, can never can never reach me. can never can never reach me.



My Skin is so Tough, or so Blinking is he,
 He can't Pierce my Buff, but misses poor me,
 For with Fa, la, la, la,
 And Ha, ha, ha, ha,
 He misses poor me.



Oh, never be dull, by the sad Willow Tree,
 Of Mirth be Brimfull and Run over like me,
 For with Fa, la, la, la,
 And Ha, ha, ha, ha,
 Run over like me.

Sung by Mr. King

Allegro

This Love puts 'em all puts 'em all in Com-

-motion

For Preach what they will they cannot lie still no more than the Wind or the

Ocean no more than the Wind or the Ocean for Preach what they will they cannot lie still no more than

Wind or the Ocean no more than the Wind or the Ocean no more than the Wind or the Ocean, Sy

This Love puts 'em all puts 'em all in Com-motion, Sy

6 6

For Preach what they will they can-not lie ftill they can-not they can-not they can-not lie ftill for

5 6 6/4 7/5

Preach what they will they can-not lie ftill they can-not they can-not they can-not lie ftill for Preach what they

6 7 6 7 b7

will they can-not lie ftill no more than the Wind or the O - - -cean no more than the Wind no more than the

6/4 b7 6/4 b7 6/4 5/3 6 7

Wind no more than the Wind or the O - - -cean no more than the Wind or the O -cean.

6/4 7/5 6/4 5/3 Sy

6/4 7/5 6/4 5/3

Sung by Mrs. Vernon

Pianif^o
Andante
 V: 2.

All a-maze Wonder Praise here for Ever could I Gaze here for

8 7 6 5
6 5 4 3

7 4 3 6

Faster

Ever here for Ever here for Ever could I Gaze a little nearer too a little nearer too What is't I

6 5 4 3 6 6 6 4 6 7 4 3 2 5 3 6

faster

do What is't I do fye for Shame I am poffeff'd I am poffeff'd something creeping in my Breast

6 5 4 6 6 6 6 #

something creeping in my Breast will not let me stay or go something creeping

in my Breast will not let me stay or go will not let me stay or go shall I wake it shall I wake it

Pianiff^o

no no no no no no no no no no no no no no

This belongs to the last AIR of CYMON but being thought too long is Omitted in the Representation.

Andante

What it is I can not tell I'm pain'd and pleas'd and Sick and well I'm
 pain'd and pleas'd and Sick and Well. What can make me what can make me fo
 What it is I can not tell I'm pain'd and pleas'd & Sick and Well. What can make m
 . to. what can make me fo. joy Fear and doubt my breast divides my breast di
 vides. and a thousand things besides and a thousand things besides. joy

Tear and doubt my breast di - - ives my breast di - - vides And a thousand things besides

And a thousand things besides What it is I can - - not tell I'm pain'd & pleas'd and

Sick, and well. What can make me, fo. What can it be. What can it be

What, What, what can it be. Heigh, ho! Heigh, ho!

Sing by M^o Arne

Largo

Yet a while Sweet Sleep deceive me fold me in thy

down - ey Arms let not Care awake to Greive me Lull it with thy potent Charms.

I A Turtle doond to Stray quit - ing yours the parents nest find each Bird A bird of prey

Sor - row knows not where to rest. find each bird a bird of prey Sorrow knows not where to rest

Sor - row knows not where to rest.

Duett Song by M^{rs} Anne J. M^{rs} Vernon

Andante

The musical score is arranged in a duet format with two vocal parts and piano accompaniment. The vocal parts are for Sylvia and Cymon. The piano part provides accompaniment with various ornaments and fingerings. The lyrics are as follows:

Sylvia: Take this nosegay
 Cymon: gentle youth and you sweet maid take mine. Un like these flow'rs be thy fair Truth Un like these flow'rs be
 Cymon: thine. Un like these flow'rs be thine. keep that nosegay gentle youth and you sweet maid keep mine
 Sylvia: Un like these flow'rs be thy fair truth Un like these flow'rs be
 Sylvia: thine. Un like these flow'rs be thy fair truth Un like these flow'rs be thine.
 Cymon: Un like these flow'rs be thy fair truth Un like these flow'rs be thine.

*Poco
Allegro*

Silva

Cy non These Chang-ing Soon will

These Chang-ing Soon will

Soon de--cay be sweet till noon then pass a--way then pass

Soon de--cay be sweet till noon then pass a--way then pass

a--way these Chang-ing soon will soon de--cay be fair till noon then

a--way these Chang-ing soon will soon de--cay be

pass a--way then pass a--way then pass a--way then pass a--way then pass a--way

then pass a--way then pass a--way then pass a--way then pass a--way

6 4 4# 27 43 4 5 7 45 23 6

Sweet for a while their transient Charms appear but truth Un changd shall
 bloom for ever here for ever. for ever Shall bloom for
 ever but Truth shall bloom Ever here but truth un - changd shall bloom for ever
 here for e - - - ver here. for e - - - ver here.

Musical notation includes treble and bass clefs, notes, rests, and various fingerings (e.g., 6, 5, 4, 3, 2, 1, 7, 8, 9).

Song by Mrs. Carter

Con Spirito.

exquisite Pleasure this sweet Treasure from me they shall never never never sever.

thee in thee my Sylvia I fee in thee in thee my Sylvia I fee I'll fight and refs thee I'll kiss and I

press thee thus thus to my Bo-som for ever forever for e-ver thus thus to my Bo-som for ever forever for e-ver,

ex-quisite Pleasure ex-quisite Pleasure

oh sweet Treas-ure oh sweet Treasure from me they shall never fever from me they shall never fever in thee in thee my Sylvia I

Fingering: 6/4 5/3 65/43 b7 5/3 7 5 7 5

see my Syl-via I see oh sweet Treas-ure oh sweet Treasure in thee in thee my Sylvia I see, Sy

Fingering: 6 6/4 6/3 6 7/4 5 6/4 5 6 7/4 5 6/4 5 6 4/3 7

figh and carefs thee I'll kifs and I'll prefs thee I'll figh and carefs thee I'll kifs and I'll prefs thee thus thus to my Bosom for ever for ever for

Fingering: b7 7 6 6/4 6 6/4 6 6/4 6 6 6/6 6/6 6/4 5/3

e-ver thus thus to my Bosom for ever for ever for ever for ever Sy for ever for ever for ever. Sy

Fingering: 6 6/6 6/6 6/4 5/3 6 6/4 5/3 6

Fingering: 6/4 5/3 6 6/4 5/3

Sung by M^{rs} Baddely

Allegro ma non troppo

Hence ev'ry Hope and ev'ry

Fear a - wake a - wake my Pow'r and Pride.

Let Jea - lou - fy

stern Jea - lou - fy ap - pear with Vengeance at her side Let Jea - lou - fy stern Jea - lou - fy ap - pear with

Ven - geance at her side

Who scorns my Charms my

Pow'r shall prove Revenge Revenge succeeds to flight - ed Love Revenge Revenge Revenge Revenge

Volti

And^{te} But oh my bleeding Heart with Re-bel Love take part

6 4 6 4 5 6 4 5 6 4 5 6 4 5 6

pants a - gain with all her Fears and drowns her Rage in Tears now pants a - gain with all her

6 5 6 4 6 4 6 5 6 4 6 4 6 5 6 4 6

Fears and drowns her Rage in Tears drowns her Rage in Tears.

4 #3 6 5 6 4 #3 6 7 6 4 6 4 #3 # 6 4 #3

Allegro non troppo Hence ev'ry Hope and ev' - ry

6 7 6 4 #3 6 6 6 4 #3 6 6 4

Fear a - wake a - wake my Pow'r and Pride. Let Jea-lou-fy stern

6 7 6 5 7 6 4

Jealousy appear with Vengeance at her side Let Jealousy stern Jealousy ap-

Fingerings: 5, 4, 7, 4, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6

pear with Ven- geance at her side, Who

Fingerings: 6, 6, 6, 6, 6, 6, 4, 4, 3, 6, 4, 7, 5, 6, 4, 5

scorns my Charms my Pow'r shall prove Re-venge suc-ceeds to flight-ed Love

Fingerings: 6, 6, 6, 6, 6, 4, 7, 6, 5, 6, 3, 4, #3, 4

Who scorns my Charms my Pow'r shall prove Re-venge Re-venge suc-ceeds to

Fingerings: 5, 6, 4, 5, 6, 4, #3, #3, 6, 4, 5, 4, #3, 6, 4, #3

flighted Love to flighted Love.

Fingerings: 6, 5, 4, 4, #3

Song by M^{rs} Arnes

sym
Allegro moderato
h

flowers like our hearts are united in one, and are bound up so fast that they can't be undone, these

flowers like our hearts are united in one and are bound up so fast

fast to fast are bound up so fast that they can't

that they can't be undone to well to well are they blended so

Beauteous to fight their springs from their union a tenfold de-light fo well are they blend ded fo

Beauteous to fight their springs from their union a tenfold de-light a ten fold de light no poi son nor weed here our

passion to warn to warn but sweet without Briar the Rose without thorn the

Rose without thorn but sweet without Briar the Rose without thorne the Rose

without thorn the Rose without thorn.

without thorn.

Sung by M^{rs} Jones

Allegretto

Oh

Fingerings: 6 7, 6 4, 5 3, 6, 6, 6 6, 6 4, 5 3

why shou'd I Sorrow who ne-ver knew Sin Let smiles of Content shew our rap-ture within our

Fingerings: 6 7, 6 4, 5 3, 6, 6, 6, 6 5, 6 4, 4 6

rap-ture within Oh why shou'd I Sorrow who ne-ver knew Sin Let

Fingerings: 5 6, 7 6, 7 6, 4 3, 6, 6 4, 6, 6, 4

smiles of Content shew our rap-ture within. Sy This

Fingerings: 6, 6, 5, 6, 6, 6, 6, 6, 6 4, 5 3, 6

Love has fo raif'd me I now tread in Air This Love has fo raif'd me I now tread in Air in Air -

He's fure sent from Heav'n to

light-en my Care He's fure sent from Heaven to light-en my Care This Love has fo raif'd me I now tread in Air He

fure sent from Heaven to light-en my Care.

Figured bass notation: 6, 6 5, b3, 6, 6 7, 6 5, 6, 6, 6 5, 6 5 3, 6, 6, 6 6, 6 5, 4 3, 6, 6, 6 5, 6, 6 5, 6 6 5, 6 6 4, 6 4 5 3, 6 7, 6 7, 6 8, 6, 7 6, 4, 5 3.

Each Shepherdes views me with Scorn and Diftain;
 Each Shepherd purfues me but all is in Vain:
 No more will I Sorrow no longer Defpair,
 He's care sent from Heaven to lighten my Care.

Sung by M^{rs} Bradshaw

Allegro

When I were young tho now am old the men were kind & free but
now they're grown so false & hold what can a Woman do now what can a Woman do,
what can a Woman do,
what can a Woman do, since men are truly so unru=ally I trem=ble at Se=ven=ty
two, I tremble, I tremble, I tremble, I tremble, at feventy two.

When I was Fair tho now So fo,
No Sparks were given to Rove;
Our Pulses beat nor fast nor flow,
But all was truth and love;
Now what can a Woman do?
The Men are truly
So unruly,
I tremble at Seventy two.

Sung by M^r. King

Andante

If the

Whispers the Judge be he ever so wise tho' Great & Important his Trust is his hands are unsteady A pair of black eyes will

kick up his ballance of Justice will kick up, will kick up, will kick up his ballance of Justice his Scales are un steady A

pair of black eyes will kick up his bal-lance of Justice.

The Sword too is Useless his hand's are grown Weak,
 For love thro' his Veins will be Creeping;
 And his Worship when near to a round dimple cheek,
 Tho' he ought to be blind will be peeping.

Sung by M^{rs} Arne

Largo

From
duty If the shep herd stray and leave his flocks to feed The Wolfe will seize the harm-lets
Prey and In- nocence must bleed must bleed must bleed and In- nocence must bleed
In me a harm less Lamb behold oppress with doubts and

fears. In me a harm less Lamb behold, oppress with doubt and

Figured bass: 4 3 5 4 3 2 6 4 2 6 4 2 6 4 8

fears Oh! guard good thepherd guard your fold for wick ed wolves are near Oh!

Figured bass: 6 5 4 3 6 6 6 7 8 6 6 4 5 3 7

Guard good thepherd guard your fold for Wicked wicked Wolves are near = = = = = for

Figured bass: 6 5 8 7 7 4 3 6 6 6 6 7 5 4 3

wick ed Wolves are near

Figured bass: 6 4 5 7 7

Sung by Mr. King

Allegro

Sing high derry derry sing high derry derry the day is our own the day is our own be wife and be merry be wife and be merry

be wife and be merry be wife and be merry let Sorrow a lone let Sorrow a lone Al=ter your tone al=ter your tone to

high derry derry be wife and be merry the day is our own the day is our own to high derry derry be wife and be merry the

day is our own the day is our own the day is our own the day is our own.

Sung by M^r. King

Non troppo Allegro When peace here was reigning and love without waining or care or complaining
 base pas-sions did-dain-ing. *Allegro* this this was my way with my Pipe and my
 Tabor. With pip-e & with Tabor I sing down y^e day and pi-ty the cares of my Neigh-bour and
 pi-ty and pi-ty the cares of my Neighbour and pi-ty the cares of my Neighbour

Now sad Transformation,
 Runs thro' the Whole Nation,
 Peace, love, recreation
 All chang'd to Vexation
 This this is my way
 With my Pipe and my Tabor
 I sing down the day
 And pity the cares of my Neighbour.

While all are designing
 Their friends undermining
 Reviling repining
 To mischief inclining
 This this is my way
 With my Pipe and my Tabor
 I sing down the day
 And pity the cares of my Neighbour.

Andante

Sung by M^{rs} Champneys

47

While Mor-tals Charm their Cares in Sleep and DEMONS howl be-low UR-GAN-DA calls Us

from the Deep A rife ye Sons of Woe. Ever Busy Ever Willing

Ever horrid Talk full fill ing Which Draw from Mor-tal

Breast y Groan and make their Torments like our Own their Torments their Torments their

ments their Torments like our Own. Which draw from Mortal Breast the Groan and

make their Torments like our Own Which draw from mortal Breast the Groan and make their Torments

like our Own.

Sung by M. Wilmington

Allegro

Tye m,

Tongue it is a Shame, Mer...in fure is much to blame not to let it sweetly flow not to let it

sweetly flow...yet the favours of the great And the Silly filly Maidens fate

of...ten follow of...ten fol-low Yes, or no, Yes, or no, Yet the favours of the great & the filly Maidens fate

of...ten fol-low of...ten follow Yes, or no, Yes, or no, Lack a day poor Fat...i-ma Lack a day poor

Fatama Stinted fo to Yes or no Stint-ed fo to Yes or no to

Yes yes yes No no no no no Stinted fo to Yes or no to Yes yes yes no no

(2)

Should I want to talk and Chat,
 Tell URGANDA this or that,
 How should I about it Go,
 Let her ask me what she will,
 I must keep my Clapper still,
 Striking only Yes or no,
 Lack aday,
 Poor FATAMA,
 Stinted fo,
 To Yes or no.

B. B.

Andante

This Cold flinty Heart it is

You who have warm'd, you awakend my Passions, my Senses have Charm'd, you wakend my Passions my Senses have

Sy Charm'd; In vain against Merit and CYMON I strove, What's Life without

Passion, sweet Passion of Love? sweet Passion, sweet Passion, sweet Passion of Love?

(2)

The Frost nips the Bud, and the Rose cannot blow,
 From Youth that is Frost nipt no raptures can flow,
 Elysium to him but a Desert will prove,
 What's Life without Passion — sweet Passion of Love?

(3)

The Spring shoud be warm, the young Season be gay,
 Her Birds and her flowrets make blithsome sweet May,
 Love bleffes the Cottage, and Sings thro' the Grove,
 Whats Life without Passion — sweet Passion of Love?

Sung by M^{rs} Vernon

Allegro Come on Come on I dare you to come on, I dare you, I dare you, I dare you to come on, I dare you, I

dare you, I dare you to come on, Tho' un-^{Sy}practis'd in Art Love has made me Stout and

Strong, Stout and Strong, Love has made me Stout and Strong, has given me a Charm will not suffer me to fall, has given me a

Charm will not suffer me to fall, has steel'd my Heart and Nerv'd my Arm, to guard my Precious All, to guard

my Precious All, Oh Merlin now befriend Him, Oh Merlin now befriend Him, Oh Merlin now be-

Sylvia

Adg^o

friend Him, from their Rage de fend Him, Sy from their Rage de fend Him, Come

4 3 6 5 6 4

on, Come on I dare you to come on, I dare you I dare you, I dare you to come on, I dare you, I dare you, I

7 6 6 6 4 3 6 6

dare you to come on, Sy See See they fly before me, for Mercy will implore me, See

6 5 4 3

See they fly before me, for Mercy will implore me, Come on, Come on, I dare you to come on, I dare you, I dare you, I

6 6 6

dare you to come on, Sy I dare you, I dare you, I dare you to come on.

6 5 4 3 6 6 5 4 3

Sung by M. Carnon

Allegro con Spirito

Torn from me torn from me which Way did they take her which Way did they take her *Sy*

torn from me torn from me which Way did they take her which Way which Way which

Way did they take her which Way did they take her *Sy*

to Death

they shall bear - - me to Pie - - ces shall tear me to Pieces to Pieces shall tear me be - fore - -

be - fore I'll for - fake her be - fore I'll for - fake her be - fore I'll for -

fake her tho' bound - - in a Spell - - by Ur - gan - - da and Hell - - - tho' bound

in a Spell - - by Ur - gan - - da and Hell I'll burft thro' their Charms sieze my

Fair in my Arms and my Valour shall Prove no Magic like Vir - - tue

like Vir - - tue and Love No Ma - gic no Ma - gic like Virtue and Love like Vir -

6/4 6 #3 6/4

- tue and Love no Ma - gic no Ma - gic like Virtue and Love like Vir - - tue and Love

5 6/4 7/5

like Vir - - tue and Love.

6 6/4 5/3 6

P^o

6 6 6/4 5/3 6 6 6 6/4 5/3

Pe

7 7

Sung by Mrs. Anne

Andante

7 6 6

6 5 6

6 7 6 6 5

Tho

Vari...ous deaths Sur...round me, no Terrors can Con..found me, tho' Vari.ous death's Sur..round me, no

6 7 6

Terrors can Con found me pro..tec...ted from a - bove I Glory in my Love I

7 6 6 6 6

Glo - ry I Glo - ry

ry Pro-tec-ted from a-bove I Glo-ry in my Love I

Glo - ry in my Love

A gainst thy Cru-el night And in this dread full

hour I have a Sure a fure de-fee-tis

In . . . no . . . cence that hea . . . vly ri . . . ght to Smile to smile on

This system contains the first two staves of music. The treble staff has lyrics: "In . . . no . . . cence that hea . . . vly ri . . . ght to Smile to smile on". The bass staff has lyrics: "In . . . no . . . cence that hea . . . vly ri . . . ght to Smile to smile on". Fingerings are indicated with numbers 5, 6, and 6. There are also some markings like 'h' above the notes.

Guilty Pow . . . er, to Smile to smile . . . on Guilty on Guilty Power,

This system contains the third and fourth staves of music. The treble staff has lyrics: "Guilty Pow . . . er, to Smile to smile . . . on Guilty on Guilty Power,". The bass staff has lyrics: "Guilty Pow . . . er, to Smile to smile . . . on Guilty on Guilty Power,". Fingerings are indicated with numbers 4, 3, 6, 6, 6. There are also markings like '*' and 'sym'.

A gainst thy Cru . . . el might, And in this dread . . . full

This system contains the fifth and sixth staves of music. The treble staff has lyrics: "A gainst thy Cru . . . el might, And in this dread . . . full". The bass staff has lyrics: "A gainst thy Cru . . . el might, And in this dread . . . full". Fingerings are indicated with numbers 5, 6, 4, 2, 3, 6. There is a marking 'cres' at the end.

hour I have . . . a Sure, . . . a fure . . . de . . . fence, tis

This system contains the seventh and eighth staves of music. The treble staff has lyrics: "hour I have . . . a Sure, . . . a fure . . . de . . . fence, tis". The bass staff has lyrics: "hour I have . . . a Sure, . . . a fure . . . de . . . fence, tis". Fingerings are indicated with numbers 5, 6, 6, 6, 4, 3.

in . . . no . . . cence . . . that heavn . . . ly right To Smile to

This system contains the ninth and tenth staves of music. The treble staff has lyrics: "in . . . no . . . cence . . . that heavn . . . ly right To Smile to". The bass staff has lyrics: "in . . . no . . . cence . . . that heavn . . . ly right To Smile to". Fingerings are indicated with numbers 4, 4, 4, 4, 4, 4, 4, 4.

Smile on Guilty Power, to Smile on Guilty Power, to Smile on Guilty Power, to Smile on Guilty Power,

The musical score is written for a vocal line and a piano accompaniment. The key signature is one flat (F major), and the time signature is 3/4. The lyrics are: "Smile on Guilty Power, to Smile on Guilty Power, to Smile on Guilty Power, to Smile on Guilty Power,". The piano part includes various musical notations such as treble and bass clefs, notes, rests, and fingerings (e.g., 6, 5, 6, 4, 3, 2, 3, 4, 5, 6, 7). The score is divided into measures by vertical bar lines, and there are repeat signs at the end of the piece.

March

The image shows a handwritten musical score for a march, consisting of five systems of two staves each. The music is in G major (one sharp) and common time (C). The first system is labeled "March" and includes a treble and bass staff. The second system includes a piano (p) marking. The third system includes a forte (f) marking. The fourth and fifth systems continue the piece with various rhythmic patterns and dynamics. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

Chorus

Andante

Let each Heart and each Voice, in ARCADIA rejoyce, To MERLIN let us raise, our Gra-ti-tude and Praife, to

Let each Heart and each Voice, in ARCADIA rejoyce, our Gra-ti-tude and Praife, to

Let each Heart and each Voice, in AR-CADIA rejoyce, our Gra-ti-tude and Praife, to

Let each Heart and each Voice, in AR-CADIA rejoyce, To MERLIN let us raise, our Gra-ti-tude and Praife, to

MERLIN let us raise, our Gra-titude and Praife, our Gra-titude and Praife.

MERLIN let us raise, our Gra-titude and Praife, our Gra-titude and Praife.

MERLIN let us raise, our Gra-titude and Praife, our Gra-titude and Praife.

MERLIN let us raise, our Gra-titude and Praife, our Gra-titude and Praife.

6 4 5 3 6 4 5 3 6 7 7

Long long may we share, the Blessings of this Pair, Long long may we live, to share the

Long long may we share, the Blessings of this Pair, Long long may we live, to share the

Long long may we share, the Blessings of this Pair, Long long may we live, to share the

Long long may we share, the Blessings of this Pair, Long long may we live, to share the

4/2 6 6 b7 b7

Blessings they give. Let each Heart and each Voice, in AR-CA-DIA re-joyce, To MERLIN

Blessings they give. Let each Heart and each Voice, in AR-CA-DIA re-joyce,

Blessings they give. Let each Heart and each Voice, in AR-CA-DIA re-joyce,

Blessings they give. Let each Heart and each Voice, in AR-CA-DIA re-joyce, To MERLIN

6 5 6 6 7 6 6 7

4 3 4 5 4

let us raise, our Gra-ti-tude and Praise, to MERLIN let us raise, our Gra-ti-tude and Praise, to MERLIN
 our Gra-ti-tude and Praise, to MERLIN let us raise, our Gra-ti-tude and Praise, to MERLIN
 our Gra-ti-tude and Praise, to MERLIN let us raise, our Gra-ti-tude and Praise, to MERLIN
 let us raise, our Gra-ti-tude and Praise, to MERLIN let us raise, our Gra-ti-tude and Praise, to MERLIN

4 5 6 6 7
 2 3 4 3 4 5

let us raise, our Gra-ti-tude and Praise.
 let us raise, our Gra-ti-tude and Praise.
 let us raise, our Gra-ti-tude and Praise.
 let us raise, our Gra-ti-tude and Praise.

6 6 5 6 5 6 5 6 5 6 5 6 5
 4 3 4 3 4 3 4 3 4 3 4 3

Sung by M^{rs}. Fawcett & M^{rs}. Dorman

Andante

Each Shepherd again shall be

constant and kind, and evry stray'd Heart shall each Shep-herdes find: If faithfull our Shepherds we

al-ways are true, Our Truth and our Falsheood we bor-row from you, our Truth and our Falsheood we

bor row from you. Sy Happy Arcadians as in^e last Cho^r

Fatima.

Let those who the Sword and the Ballance must hold,
To Int'rest be blind and to Beauty be cold,
When Justice has Eyes her Integrity fails,
Her Sword becomes blunted and down drops her Scales.
Cho^r Happy Arcadian &c.

Linco.

The Blifs of your Heart no rude Care shall molest,
While innocent Mirth is your Bosom's sweet guest.
Of that happy Pair let us Worthy be feen,
Love Honour and Copy your King and your Queen.
Cho^r Happy Arcadian &c.

Sylvia

Musical staff for Sylvia's first line of lyrics, featuring a treble clef and a key signature of one sharp (F#).

Let Love Peace and Joy ftill be feen hand in hand , To dance on this Turf and a-gain blefs the Land .

Musical staff for Cymon's first line of lyrics, featuring a treble clef and a key signature of one sharp (F#).

Cymon

Love and Hymen of blefsings have

Bass line for the first system, featuring a bass clef and a key signature of one sharp (F#).

4 3 4/2 6 6 6 5+ 6 6 6 6 4 3 7

Musical staff for Sylvia's second line of lyrics, featuring a treble clef and a key signature of one sharp (F#).

Love and Hymen of blefsings have o-pend their ftore, for

Musical staff for Cymon's second line of lyrics, featuring a treble clef and a key signature of one sharp (F#).

o-pend their ftore, for CYMON with SYLVIA can with nothing more. Love and Hymen of blefsings have o-pend their ftore, for

Bass line for the second system, featuring a bass clef and a key signature of one sharp (F#).

47 6 6 6 6 6 5 47 #7

Musical staff for Sylvia's third line of lyrics, featuring a treble clef and a key signature of one sharp (F#).

SYLVIA with CYMON can with nothing more .

SYLVIA with CYMON can with nothing more .

Subito il Coro

Musical staff for Cymon's third line of lyrics, featuring a treble clef and a key signature of one sharp (F#).

CYMON with SYLVIA can with nothing more .

CYMON with SYLVIA can with nothing more .

Bass line for the third system, featuring a bass clef and a key signature of one sharp (F#).

6 6 6 5 6 6 6 5 3

Happy Ar = ca = dians ftill fhall we be . E = ver be hap = py , e = ver be hap = py ,

Happy Ar = ca = dians ftill fhall we be . E = ver be hap = py , e = ver be hap = py ,

Happy Ar = ca = dians ftill fhall we be . E = ver be hap = py , e = ver be hap = py ,

Happy Ar = ca = dians ftill fhall we be . E = ver be hap = py , e = ver be hap = py ,

6 4 3 6 4 2 6 6 # 2 # 6 6

e = ver be happy while Virtuous and free . e = ver be hap = py while Virtuous and free .

e = ver be happy while Virtuous and free . e = ver be hap = py while Virtuous and free .

e = ver be happy while Virtuous and free . e = ver be hap = py while Virtuous and free .

e = ver be happy while Virtuous and free . e = ver be hap = py while Virtuous and free .

6 6 5 7 6 6 6 6 6 7 5

Sung by M^r Banister.

Dibdin

Allegretto

Be
p*ia*

sure you regard what I say my Commands to a tittle O-bey Be sure you regard what I say my Com-
for *pia* for *pia*

mands to a tittle O-bey be-ware be-ware be-ware I ride --- in the Air,
for *pia* for

and will watch you, will watch you, will watch you, by Night and by Day, I ride --- in the
pia

All and shall watch you shall watch you shall watch you by Night and by Day shall watch you b.
6 6 6 6

Night and by Day, Tho I raise both the
Sea both the Sea and the wind the Tem - pest the Tem - pest in Fet - ters can bind Tho I
raise both the Sea both the Sea and the wind the Tem - pest the Tem - pest in Fet - ters can
bind yet my Magic more powerfull more power - full and Strong my Magic more powr. full more
pour - full and Strong can Stop the full tide of a womans Tongue can stop the full tide of a wo - mans

for *pia* *for* *pia*

Tongue my Magic more powerfull more powerfull and Strong can stop the full Tide of a

3 *pia* *6* *6* *6* *6* *6*

Wo - mans Tongue my Magic more power - full more power - full and Strong can stop the full

6 *6* *6* *6* *6* *6*

Tide of a womans tongue can stop the full tide of a wo - mans tongue can stop the full

Tide of a wo - mans Tongue

Sung by M^{rs} Arne

Larghetto

These
*
* *pia*

flow'rs like our Hearts are u-ni-ted in One and are bound up so fast that they cant be un-done

so well are they blend-ed so Beauteous to fight there Springs from their u-nion a

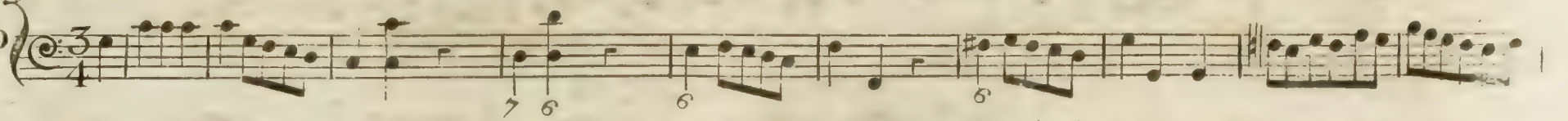
Ten-fold de-light no Poison nor weed here our Pas-sion to warn but sweet with out Bri-

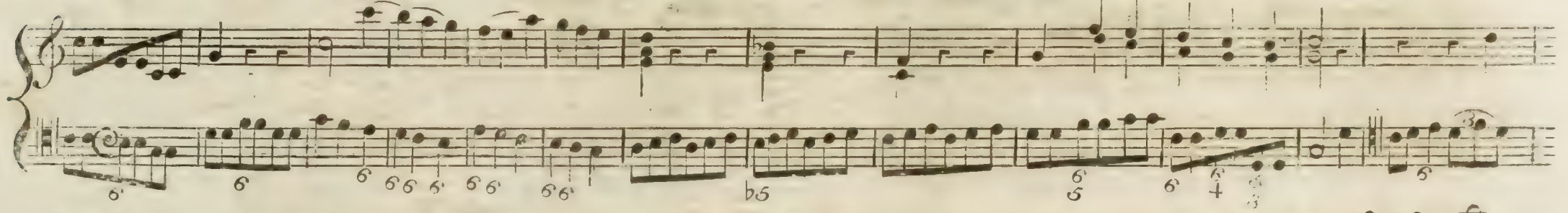
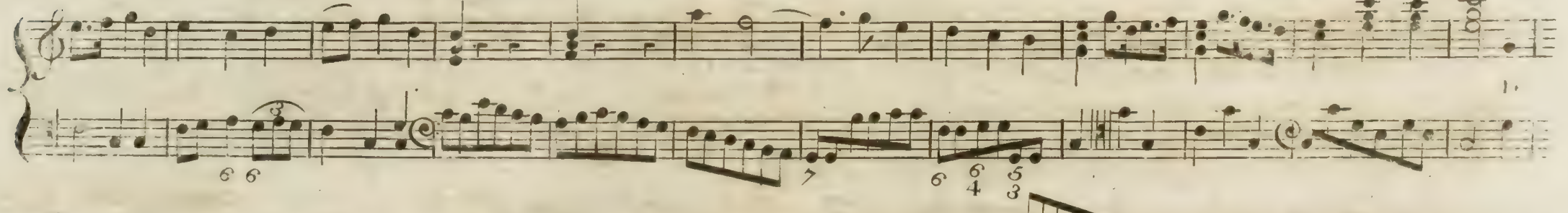
- ar the ar the Rose with out thorn
1st 2d pifs.
1st 2d

Sung by M^r Banister

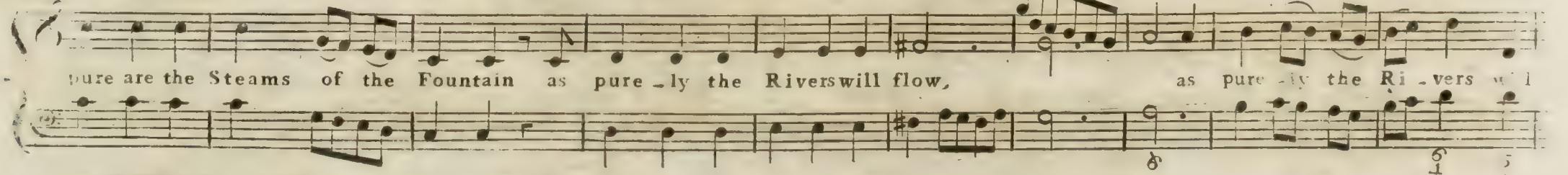
M. Aine.

Allegro 

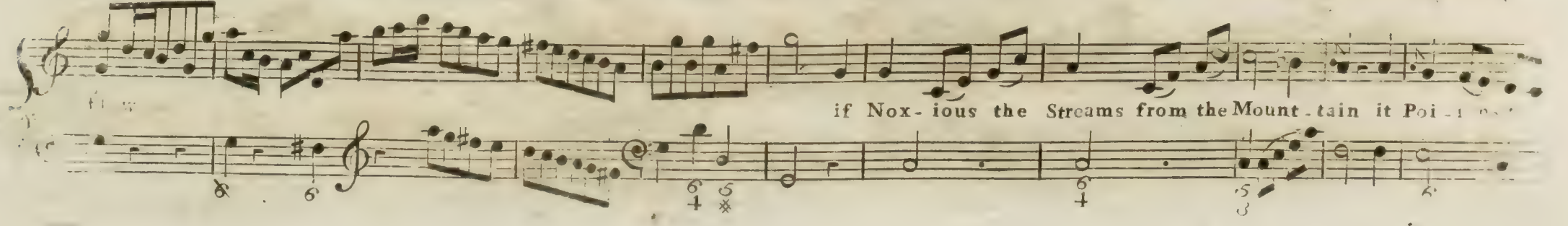
Moderato 

pure are the Steams of the Fountain as pure-ly the Rivers will flow, as pure-ly the Ri-vers will



if Nox-ious the Streams from the Mount-tain it Poi-sons



Valley be-low the Val-ley be-low

It Poi-sons the Val-ley be low

tasto solo

If Pure are the Springs from the Mountain As pure-ly the Rivers will flow as

pure-ly the Riv-ers will flow if Nox-ious the Stream from the Mountain

tasto solo

it Poi-sons the Val-ley be-low

if Nox-ious the Streams from the Mountain it Poi-sons the Val-ley be-low,

6 5 6 6 6 5 6 5 6 6 5 6 6 6 6 6 6 6

4 * 4 *

SoofVice or of Vir-tue poss-efs'd the Throne makes the Nation thro'e - vry Gra-da-tion or wretch -

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

- ed or Bles'd, The Throne makes the Na-tion thro'ev-ry Gra-da-tion or wretch -

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

- ed or wretched or Bles'd the Throne makes the Na-tion thro' ev-ry Gra-da-tion or wretch -

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

6 4 3 5

- ed or wretched or Bles'd.

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

6 4 3 5

